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Spring Season 1977

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APRIL 11th to MAY 7th, 1977

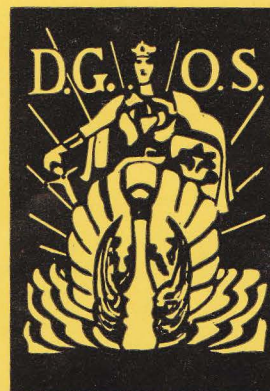
MADAMA BUTTERFLY *Puccini*

FALSTAFF *Verdi*

MANON LESCAUT *Puccini*

BARBER OF SEVILLE *Rossini*

NABUCCO *Verdi*



Opera Season

ARTISTES

Roberto Ferrari Acciaiuoli, Atzuko Azuma,
Elena Baggione, Ugo Benelli, Franco
Bonanome, Vito Brunetti, Brendan
Cavanagh, Joan Clarkson, Maria Klaus,
Attilio D'Orazi, Brendan Keyes, Claudio
Razzi, Luisa Maragliano, Angelo
Mercuriali, Sean Mitten, Gabriella Novielli,
Terry Reid, Antonio Salvadori, Giovanni
Savoiaro, Aurio Tomicich, Carlo Tuand,
John Van Zelst, Corinna Vozza.

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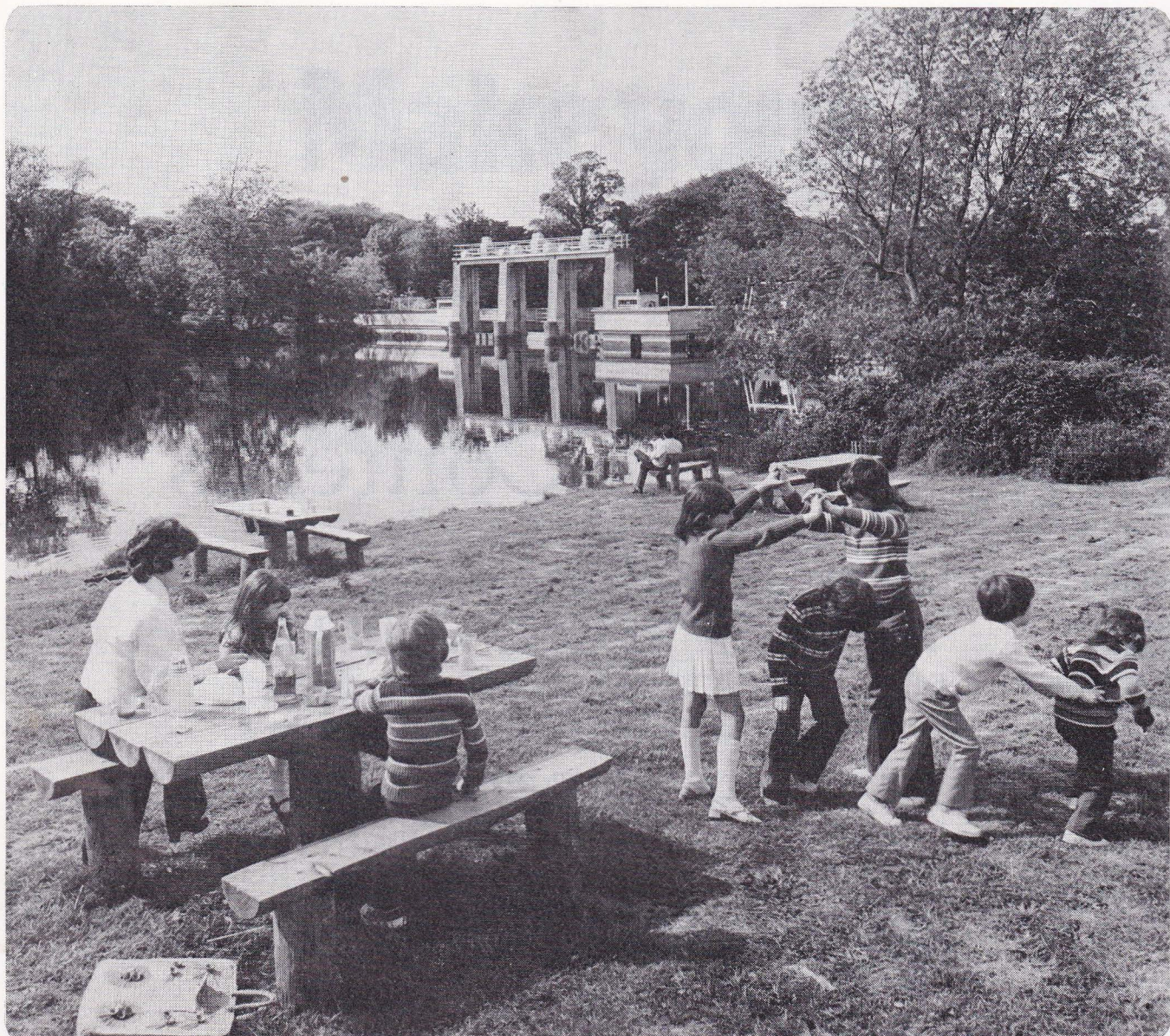
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A family picnic near an ESB hydro-electric station

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 Alan Smale, co-leader
 William Shanahan
 Margaret McLoughlin
 Vanessa Caminiti
 Sheila O'Grady
 Timothy Kirwan
 Elias Maguire
 Ruth O'Donovan
 Teresa Costello
 David Lillis

Second VIOLINS

Jack Leydier

Joan Miley
 Raymond Griffiths
 Carlos Assa-Munt
 Una Kindlon
 Sean O'Doherty
 Anna Kane
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VIOLAS

Máire Larchet
 Pdraig O'Connor
 Kathleen Green
 Margaret Healy

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35 YEARS OF THE D.G.O.S.

A TRIBUTE TO COL. BILL O'KELLY

The perennial pleasure given to the people of Ireland by the ever ascending operatic standards of the Dublin Grand Opera Society lives in our hearts and minds as a story of outstanding success. The voluntary, dedicated work of the members of the Society; the Performing Members; the Patrons; the Ladies' Committee and the Management Committee, all contribute towards making a very excellent organisation, indeed. We feel sure that everyone in this organisation would agree that the story of the D.G.O.S. is the story of one man especially—Lieutenant-Colonel William O'Kelly, Chairman of the Management Committee.

On the 20th February, 1941 at a meeting in the Central Hotel concerning opera at the Gaiety Theatre, this quiet spoken, rather shy gentleman was chosen from the crowd in the room to take the chair. His interest in the subject for which the meeting was convoked, his ability to sing, I suppose, and his association with organising swimming clubs gave him the courage to take it. But we can doubt if Captain O'Kelly, as he then was, expected that he would be still chairman some thirty-five years later. He is more necessary to the Society now than he was then.

The first week of operas was presented in the Gaiety, beginning 19th May, 1941 and the second season was in the Savoy Limerick the same year. The following year the second season was in the Opera House, Cork. Every year since then, the Society presented a Spring Season and a Winter Season.

While World War II lasted it was not possible to have artists from outside Ireland and Irish casts gave some very fine performances with an Orchestra that had to be assembled for each season.

During that time, in 1944 to be exact, the first vote of confidence in the good work came in the shape of a patrons' association, willing to back the D.G.O.S. by their membership subscriptions.

At the end of the war the Chairman and another officer of the Society went to Britain to enlist new singers to augment the Irish principals. The Chorus were all members of the Society and unpaid.

In 1941 the Committee decided that the Society ought to have a renowned musician as President. Their choice naturally fell on John F. Larchet, D.Mus., Mus.D., F.R.I.A.M., Professor of Music at University College, Dublin, the most noted figure in Irish musical circles, a man known and respected outside our shores. He kindly acceded to the Committee's request. He

remained the revered President until his death in 1967. He was succeeded by his erstwhile pupil, and his successor in the same University Chair, Professor Anthony G. Hughes, Mus.D.

In 1948 Doctor Larchet had an offer of a production for the first time in Ireland of Debussy's *Pelleas et Melisande* by principals of *L'Opera Comique*, Paris, with subvention from the French Authorities. The Chairman jumped at the offer and Dublin's opera goers were truly delighted. But then the question was posed: Where do we go from here? In 1950 the Chairman and Vice-Chairman went to that well known home of opera, Italy, to look for more Continental singers: the audience wanted them. They met il Maestro Cardenio Botti who became a great friend. That year began a remarkable second spring in the Society, the principals of Hamburg State Opera sang Mozart's *Don Giovanni* and *Così fan tutte* and the principals of the Royal Netherland's Opera Company presented an unforgettable *Tosca*. In 1951 the Hamburg State Opera came again to Dublin to present *Die Entführung aus der Serail* (*il Seraglio*) and *Der Barbier von Sevilla*. By that time the Radio Eireann Symphony Orchestra had joined forces with the D.G.O.S. in all their productions. In 1953 Munich State Opera were enthusiastically received in their performance of Wagner's *Tristan und Isolde* and in 1956 Essen Opera Company presented Wagner's *Die Walküre*. And there were other European Companies' presentations also. Those were halcyon post war years when these countries and, indeed, the Italian Government were generous in subvention when their artists were employed. And Italians sang many operas during those many years of plenty. One feature of these years to be noted is that the foreign Companies must have been impressed by the well organised body which is the D.G.O.S. and, in particular, assured by the presence of the Chairman back stage every night with all the performers.

Almost suddenly the foreign subventions ceased and the Society was thrown on its own meagre resources, which were entirely inadequate if the standard they had reached was to be maintained. The Committee called a meeting to discuss this crisis. The meeting was divided about what the future of the Society should be. Then certain gentlemen of means let it be known that they were prepared to advance some monies if they were given control of the Society. The matter was discussed and was finally referred to the Chairman. His

decision was tersely expressed: "We are not for sale". One feels his perception made him believe that the Society would not be allowed to die because of lack of funds by the people of Dublin. That, we believe, was the Chairman's greatest moment. A few days afterwards a Member of the Government agreed to give a solid guarantee against loss.

The Chairman and a Colleague continued to visit Italy annually. When il Maestro Cardonio Botti retired they met il Maestro Napoleone Annovazzi, who is also a conductor, and visits many parts of Europe directing Orchestras and Operas. The selection of artists widened so that the opera seasons were now called International Opera Seasons. Always, of course, in these operas Irish artists played rôles suitable to them. The Chairman's interest in promoting Irish artists is too well known to need any elaboration here.

He is interested, too, in every group who presents opera, whether it be Grand Opera or musical comedy.

It is safe to say that no other person in Ireland has a knowledge, to equal his, of every facet of presenting opera.

The D.G.O.S. of which he was a founder member have come to know of his shrewd judgement in the

matters of the entire Society; of his increasing devotion to perfecting its work and his indefatigable exertions in its behalf.

In recent years the members of the Society have frequently felt that they ought to show the Chairman the high regard in which they all hold him. This year they chose a very fitting tribute in the shape of an excellent portrait in bronze of Lieutenant-Colonel William O'Kelly by the renowned sculptor, Mr. Gary Trimble. They do not in any way wish it to be a departure gift—far from it, they need him now more than ever. But they earnestly want a Presentation to him now to show him how they feel about him.

An Taoiseach, Mr. Liam Cosgrave, T.D., a life long friend of "the Colonel" has willingly accepted the invitation to unveil the sculpture in the Gaiety Theatre on 13th April after the second performance of *Madama Butterfly*.

The Management of the Gaiety Theatre welcomes the request to have the tribute mounted in the foyer of the Theatre.

JHA.



ANNUAL REPORT OF D.G.O.S. 1976

Since the last Annual General Meeting the Arts Council have, as you know, set up an Opera Advisory Committee and the Management have sent along representatives to some meetings. This representation in no way commits the Society to anything but has been a useful observance and may prove beneficial to us. For one reason or another the Opera Advisory Committee did not really get off the ground until January 1977 and it was not, therefore, possible for the Society to call the suggested Special General Meeting to discuss its participation or otherwise on this Committee. Meantime, as you were already informed, the Management Committee agreed to representation for a trial period and will be reporting with their recommendations at a later stage.

One thing which has emerged from the meetings of the Opera Advisory Committee is the setting up of Master Classes for young singers, a suggestion made by one of our members last year at the Annual General Meeting and with the co-operation of the D.G.O.S. these classes were to have been taken by the visiting Chorus Master Alfredo D'Angelo. However, because of his sudden indisposition they must be cancelled, at least, for the moment.

It is a well known fact that there is no short cut or easy way in the production of opera and when finance is restricted, every effort is needed to maintain a high operatic standard in spite of rising costs. We have been forced to increase our admission prices but the resultant gain only serves to meet the increased fees for Artists, Conductors, Producers, the hire of the theatre and the cost of making scenery.

In regard to the latter, while theatres like Covent Garden and the Coliseum in London and, no doubt, opera houses throughout Europe can use the same scenery year in year out for regular productions, here we are expected to provide new scenery for each of our productions and this can and does cost the Society thousands of pounds. Of course we have had the disadvantage up to now of not having a place to store scenery once built and quite often it has had to be broken up for scrap or has been conveniently lost. Now we are fortunate in having friends like the E.S.B., thanks to our Vice-Chairman, Dr. Derek Carroll, Guinness and Tim Mahony of Toyota Ireland Ltd., who have provided premises where our scenery can be stored and let's hope through their efforts it can be used again and again and so save the Society some financial headaches.

Between the Spring and Winter Seasons we produced eight operas—thirty-six performances—to almost capacity houses, the final total being 40,000 people who came from all parts of the country and from overseas. The operas were "Andrea Chenier", "Aida", "La Boheme", "Otello" and "L'Elisir d'Amore" in the Spring and "The Bartered Bride", "Eugene Onegin" and "Faust" in the Winter. The operas were sung in four different languages—Italian, Czech, Russian and French. Now I ask where would you find a group of people ready at a few weeks notice to learn these works in the different languages and all for the love of it. Our performing Members are to be admired for their willingness to undertake the task and indeed the Czech Artists were amazed to hear their native language so well sung by "foreigners". To John Brady, our Chorus Master, a vote of congratulation for his patience and hard work in teaching the operas but he can feel justly proud of the result.

It has been said on a number of occasions that we should have professional people running the Society and more professional people in the chorus. Let me say at the outset that there has always been a professional musician at the helm of our ship viz. the president of the Society and with

his knowledge and expertise surely he can act as our guide and mentor and I have no doubt he would be unwilling to remain in the position unless he felt that he was helping and we were benefiting by his advice.

Similarly with the devotion and dedication shown by the performing Members, I don't think we need leaders. Granted we always need male singers but we are not alone in finding it difficult to encourage gentlemen to give up fifty per cent of their free time to sing in opera.

During the two seasons of opera notable successes were scored by Franco Bonanome in "La Boheme" and "Faust", Angelo Marenzi as the Moor in "Otello" and later on Angelo's wife, Lorraine Jones as Marguerite in "Faust". Terry Reid proved once again that she was a very versatile artist singing Musetta in "La Boheme", Adina in "L'Elisir d'Amore" and later changing to a soubrette part in "The Bartered Bride".

Most operas have a tragic content with the hero or heroine dying and there is no happy ending and indeed in the lighter operas where there is a happy ending one generally feels that it is only a story and does not happen like that in real life. However, it does, for it seems that in April last, Cupid was on the look-out for likely people and finding two caused them some unhappy moments when the course of true love did not seem to run smooth but realising that they were ideally suited he finally relented and the fairy-tale of the operatic world came true when Franco Bonanome returned six months later to claim Terry Reid as his bride. Even then their wedding plans nearly went awry but through the good offices of our own Chairman, Bill O'Kelly, Maestro Annovazzi and Fr. P. Shields of Dundalk, Franco and Terry were married. They are now living in Rome but will be returning to take part in our Spring season, she to sing Rosina in "The Barber of Seville" and he to sing Des Grieux in "Manon Lescaut" and Ismael in "Nabucco".

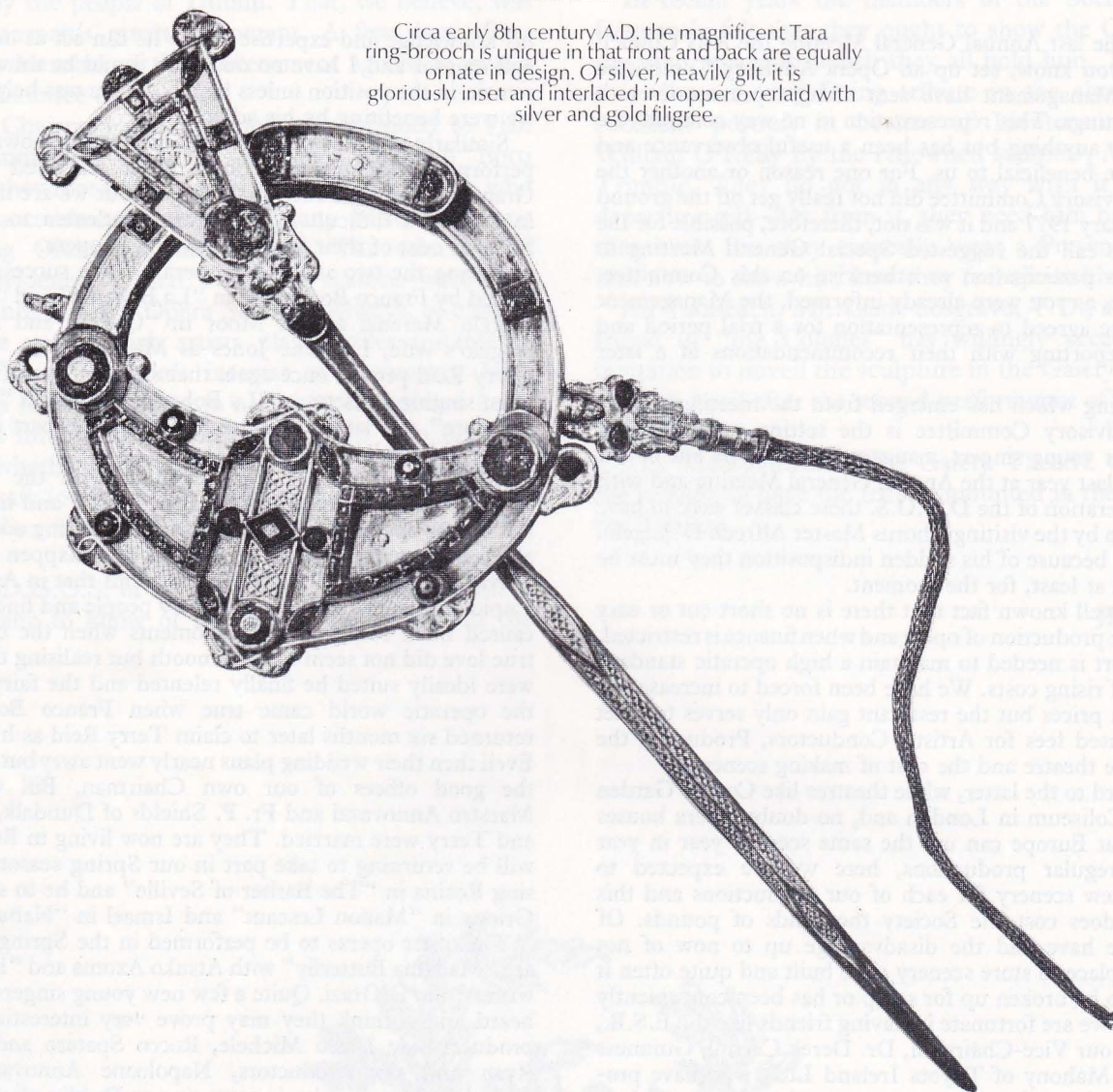
The other operas to be performed in the Spring Season are "Madama Butterfly" with Atsuko Azuma and "Falstaff" with Attilio D'Orazi. Quite a few new young singers will be heard and I think they may prove very interesting. The producers are Dario Michele, Rocco Spataro and Paddy Ryan and the conductors, Napoleone Annovazzi and Giuseppe Morelli who is returning to Dublin after an absence of some years. Advance booking is extremely good and augurs well for a successful season. Our Gala Night is Tuesday, 26th April, the opera being "Nabucco". Once again we have a new President of Ireland who has accepted our invitation to become Hon. Patron of the Society.

The Ladies Committee continues to do great work for the Society and their Opera Suppers have become a very important feature of each of the Opera Seasons. During the year they made a very generous gift of £2,000 to the Society and for this and all their efforts on our behalf we say a sincere, Thank you.

Not content with compiling and editing the brochure on which there is usually a small profit, Donnie Potter with the help of his wife Moyra, decided to look around for another venture and came up with the idea of taking a group of interested people to London for a weekend where they might see some opera. After lengthy correspondence and visits he was able to arrange with Covent Garden and the Coliseum to make available a number of tickets for one of their performances and on Friday, 25th February, ninety people flew to London where they were met by special coach and taken to The Charing Cross Hotel. That evening they enjoyed a performance of "A Masked Ball" at Covent Garden and on Saturday evening a performance of "Die

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Fledermaus" at the Coliseum. The mornings and afternoons were, of course, spent shopping and on Sunday evening all returned home, their pockets lighter, their arms full and with happy memories of a very enjoyable visit. A considerable amount of work was necessary to ensure the smooth running of this trip and to Donnie and Moyra a vote of thanks for their hard work which made the visit worthwhile. The question now being asked is, "Is it Vienna or La Scala next time?"

Our thanks once again to the Arts Council for their continuing support by way of a guarantee against loss without which we could not hope to work, to P. J. Carroll & Co. for the use of their theatre for the Press Conferences and for the really lovely throwaway they produced which is almost a programme in itself.

To our Guarantors and Patron Members we say thank you for joining us and please spread the word, we need all the financial help we can get. To Bro. Joseph and the Rev. Prior of the Augustinians thank you for your kindness and hospitality during the year.

Once again this year we have lost a friend. Tom MacMahon, one of our Vice-Presidents died a few weeks ago and to his widow Lucy and his family we offer our sincere condolences. Tom was a part of the Society being

Hon. Treasurer for many years, after which he became a Vice-President and Guarantor. He was always interested in what was happening and had the greatest faith in the Society. He will be sadly missed.

To end on a happier note. As a suitable token of recognition and appreciation for his guidance of and his inspiration to the Society over thirty-five years the Management Committee proposed that a bronze bust of our Chairman, Bill O'Kelly be commissioned from Garry Trimble, one of Ireland's leading Sculptors, to be placed in the foyer of the Dress Circle of the Gaiety Theatre. Having had to contain himself for six sittings the bust is now in the process of being finished and will be unveiled by An Taoiseach during the coming Season. A fitting tribute to our Chairman. May he live long to admire it and may it serve as a reminder to others of his great work on behalf of opera in Ireland. In the words of Shakespeare—"If music be the food of love, play on, give me excess of it".

MONICA CONDRON,

Hon. Secretary.

14th March, 1977.

FLORAL TRIBUTE TO D.G.O.S. FROM ITALY

"Sanremo is happy to be associated with the International Opera Season in Dublin. It is the policy of the Council and the local Tourist Board to send flowers which are grown in Sanremo to the major cultural events in European capitals. This year it is their pleasure to make this floral tribute to the Dublin Grand Opera Society to decorate the Gaiety Theatre for the opening of their season of Italian Opera."



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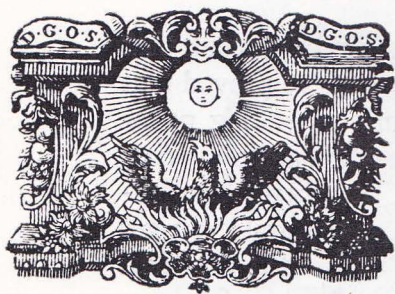




DARIO MICHELI

(Producer and Designer) is a young man of rising repute who will share the production of the operas this Season for which he comes to Dublin for the second time. He has already produced operas in numerous Italian theatres and at the Opera House of Cairo.

Conductors



NAPOLEONE ANNOVAZZI Artistic Director

(Conductor). Born a Florentine; completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid and, in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York.



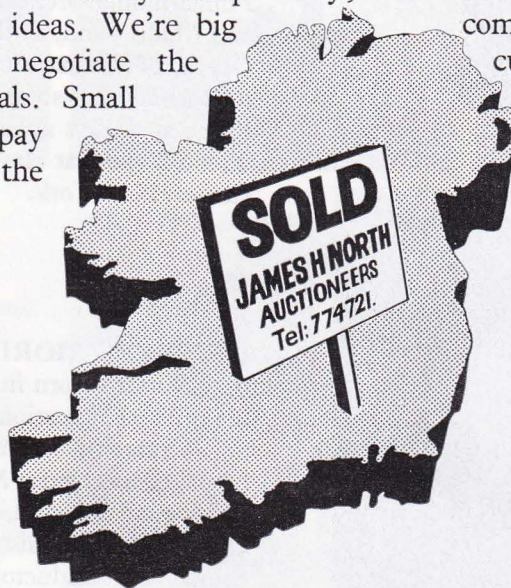
GIUSEPPE MORELLI

(Conductor). Born in Rome in 1907, he commenced his musical education in the Schola Cantorum of St. Salvatore in Lauro. He studied at the Conservatoire of St. Cecilia under Maestri Bustini, Setaccioli, Dobici and Palombi, taking his degree in Composition. He also followed the "perfection course" for conductors at the National Academy of St. Cecilia, under the direction of Bernadino Molinari. He has conducted in many theatres in Italy including the Rome Opera, Caracalla and the San Carlo of Naples, as well as orchestral concerts with Rome's principal orchestra, the Santa Cecilia. Outside Italy Maestro Morelli is well known in nearly all the European countries, fulfilling frequent engagements in Berlin, Stuttgart, Brussels, Spain, Austria, France, Rumania, etc. In the Far East he has directed the Italian Seasons at Tokyo and Osaka. Maestro Morelli makes a welcome return to conduct two of this season's operas after several years' absence.

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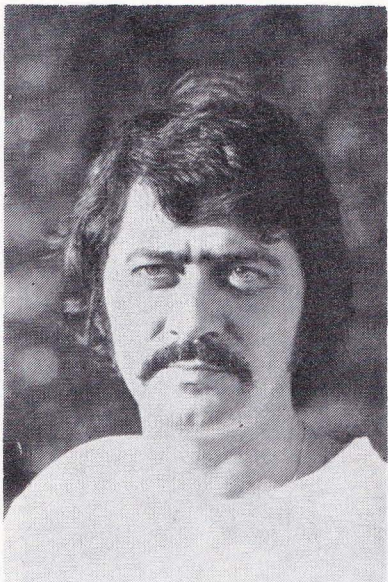
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DARIO MICHELI

(Producer and Designer) is a young man of rising repute who will share the production of the operas this Season for which he comes to Dublin for the second time. He has already produced opera in numerous Italian theatres and at the Opera House of Cairo.

Producers



PADDY RYAN

A Dubliner and a graduate of U.C.D. Best known in the '60s as a drama producer, he came to Opera production in 1968. Since then he has directed for Irish National Opera, *Don Giovanni*, *Barber of Seville*, *Don Pasquale*, *La Cenerentola*, *Secret Marriage*. Directed Waterford Grand Opera season in 1971. Directed world première of *Twelfth Night* at Wexford Opera Festival and Abbey Theatre. *L'Elisir D'Amore* last year, his first production for the Dublin Grand Opera Society, was so successful that he has been invited to produce "*Il Barbiere di Siviglia*" for the Society in 1977.



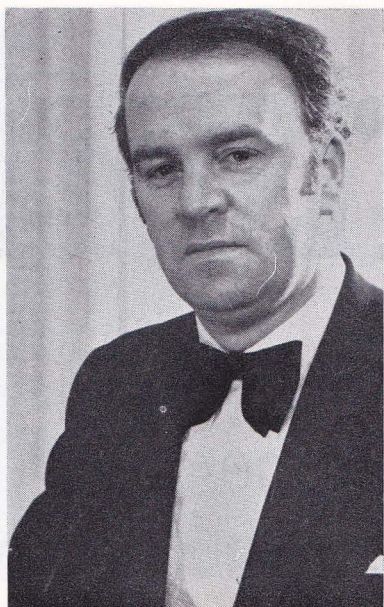
ROCCO SPATARO

(Producer and Designer). Having originally studied singing and decided it was not for him, Spataro turned to production as a student of the Academy of Dramatic Art in Rome. After working for a time on films and in the prose theatre, he returned to his earlier love—Opera—and received his first assignment as an Opera Producer at the annual Opera season in the City of Lecce in 1971. His initial success there was such that other offers followed. His work has since become well-known in Italy where he has worked in many theatres including the Rome Opera.



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JOHN BRADY

(Chorusmaster) received his Diploma at the College of Music, Dublin. He originally joined the D.G.O.S. as a tenor chorus member. Since 1965 he has assisted as chorusmaster in preparing the chorus for the International Seasons—a polyglot task which has involved for him the rehearsal of the chorus in the original languages of the many operas presented in that period, viz., French, Italian, German, Russian and Czech.

Chorus Masters



ADOLFO FANFANI

(Chorusmaster) born in Florence and studied in the "Conservatorio di Firenze" where he received his diploma. He was fifteen years director of chorus of "Maggio Musicale Fiorentino". Signor Fanfani has acted as "maesta del coro" in Holland, Cairo, Spain, Germany and South Africa. This is his first visit to Dublin.

The Society acknowledge their thanks to Roberto Benaglio of La Scala, Milan, for his guidance and assistance in preparing the operas for the current season.

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ATSUKO AZUMA

(Soprano) is Japanese. Having been awarded a scholarship by the Italian Government she studied singing at the Conservatory of Parma. After winning at several international vocal contests in Italy, including Vercelli, she made her opera début at the Teatro Municipale of Reggio Emilia, Italy, in Mascagni's *L'Amico Fritz*. Although she has sung many other roles in the lyric soprano repertoire her most famous one is that of Butterfly. Since she appeared in Dublin as Cio Cio San some years ago, she has become one of the most distinguished interpreters of this role in the opera houses of the world including (to name some of the most important of them) the Metropolitan of New York, the opera houses of Vienna, Berlin, Hamburg, Prague, Lisbon, Barcelona, Venice, Naples, Monte Carlo and the principal opera centres in the United States.



The Artists

ELENA BAGGIORE

(Soprano) comes to Dublin for the first time to take the role of Nanetta in Verdi's *Falstaff*. In the course of a relatively short singing career she has already appeared with success on such important opera stages as those of Brussels, Vienna, Lisbon and Madrid. In the last-mentioned her performance of the difficult role of Violetta in *La Traviata* last autumn attracted especial acclaim from the critics. She has sung also in some of the leading Italian opera houses.



JOAN CLARKSON

(Mezzo-Soprano) was born in Oldham, Lancashire, and studied at the Royal Manchester College of Music and the Royal College of Music Opera School in London. Later she joined the English National Opera with which she sang the leading mezzo-soprano roles. After subsequently singing for two years with the State Opera of Aachen she returned to Britain where she has been active with the Scottish Opera, the Handel Opera Society and other well-known operatic institutions. In 1974 she sang the role of Miss Wingrave in the Royal Opera of Ghent première of Britten's *Owen Wingrave*. She sings roles in Verdi's *Falstaff* and *Nabucco* in Dublin.



**Best wishes
to the Dublin
Grand Opera Society
for a successful
season**



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WILSON HARTNELL



MARIA KLAUS

(Soprano) is a native of Prague, Czechoslovakia. She received her musical training at the Prague Conservatory and made her début at the State Opera in the same city. She has recently sung with success in opera in Italy. She comes to Dublin for the first time and will sing here the title-role in Puccini's "*Manon Lescaut*".

The Artists



LUISA MARAGLIANO

(Soprano) was born and studied in Genoa. After her début in Switzerland as Mimi her extraordinary qualities as a dramatic soprano and as a Verdi soprano soon developed. In the course of her career she has appeared in many of the greater opera houses—to mention but a few—Covent Garden, the State Operas of Berlin and Dresden, at the Arena at Verona as well as in the theatres of Bologna, Parma, Rome, Genoa, Turin and Catania.



GABRIELLA NOVIELLI

(Soprano) is a newcomer to Dublin where she is to sing the role of Mistress Ford in Verdi's *Falstaff*. She has sung principal roles under the direction of prestigious conductors in major Italian opera houses such as Rome, Naples, Florence, Catania and Trieste and at the Arena of Verona.

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MADAMA BUTTERFLY

DUBLIN

April 11, 13, 15, 19, 21

Text by Giacosa and Illica

Cio Cio San	ATZUKO AZUMA
Suzuki	JOAN CLARKSON
Kate Pinkerton	MARY O'SULLIVAN
Lieut. Pinkerton	CARLO TUAND
Sharpless	ROBERTO FERRARI ACCIAIOLI
Goro	BRENDAN CAVANAGH
Prince Yamadori	BRENDAN KEYES
The Bonze	SEAN MITTEN
The Commissioner	BRENDAN KEYES
Registrar	LUCIANO PECCHIA

Cio Cio San's relations and friends; servants

Time : Early 20th century *Place* : Nagasaki

RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor : GIUSEPPE MORELLI

Producer : DARIO MICHELI

Scenery designed and painted at the Gaiety Theatre by DARIO MICHELI

Costumes : CASA D'ARTE JOLANDA, Rome

Act I

Japanese House, Terrace and Garden in Nagasaki

Act II

First Part : Inside Butterfly's House

Second Part : Inside Butterfly's House

MADAMA BUTTERFLY

GIACOMO PUCCINI, 1858-1924

Madama Butterfly (to give it its Italian and original title) was Puccini's sixth opera coming after *Tosca* and *La Bohème*. The librettists were Giacosa and Illica, who used as a base the play *Madame Butterfly* by the American David Belasco which Puccini had seen in London when he attended the first performance of *Tosca* there.

ACT I

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends.

The première of *Madama Butterfly* when it took place at La Scala, Milan, in February 1904, was a fiasco. Puccini immediately withdrew all copies of the score and after extensive revisions the work was presented at the Teatro Grande of Brescia where it achieved complete success and has in the meantime become one of the best-loved operas.

Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

ACT II

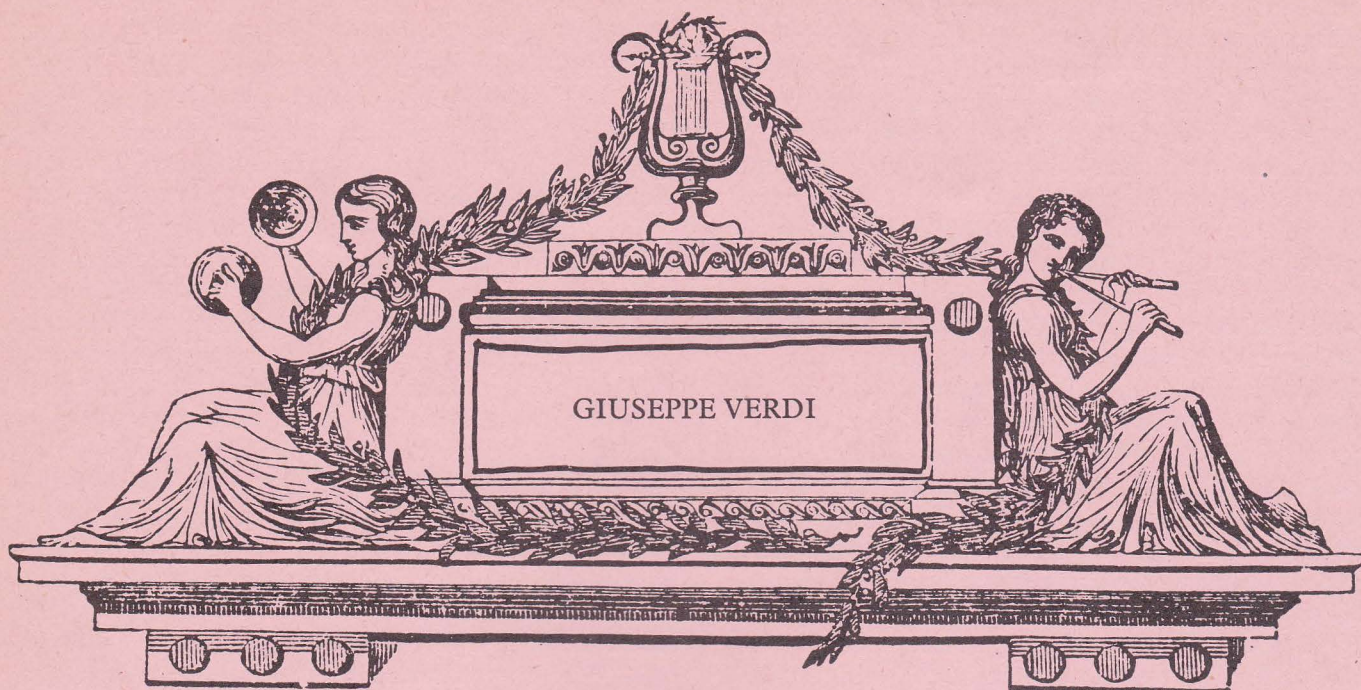
Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di*—"One fine day we will see the smoke of his ship on the horizon"—she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in

fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet—*Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

ACT III

As the curtain rises dawn discloses the three still where they were the evening before—Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil*—the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.





FALSTAFF

DUBLIN

April 12, 14, 16

Text by Arrigo Boito

Sir John Falstaff	ATTILIO D'ORAZI
Fenton, A Young Gentleman	CLAUDIO RAZZI
Ford, A Wealthy Burgher	ROBERTO FERRARI ACCIAIOLI
Dr. Cajus	BRENDAN CAVANAGH
Bardolph } Followers of Falstaff	{ ANGELO MERCURIALI
Pistol }	{ VITO BRUNETTI
Alice Ford, Ford's Wife	GABRIELLA NOVIELLI
Nannetta, Her Daughter	ELENA BAGGIORE
Mistress Page	JOAN CLARKSON
Dame Quickly	CORINNA VOZZA

Burghers and Street-Folk, Ford's Servants, etc.

RTE SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: DARIO MICHELI

Scenery designed by PATRICK MURRAY, built and painted in the Gaiety Theatre Workshop.

Costumes by CASA D'ARTE JOLANDA, Rome.

Time: Reign of Henry IV

Place: Windsor

Act I

Scene 1: A room at the Garter Inn

Scene 2: The garden of Ford's house

Act II

Scene 1: A room at the Garter Inn

Scene 2: Ford's house

Act III

Scene 1: A room at the Garter Inn

Scene 2: Herne's Oak in Windsor Forest

FALSTAFF

GIUSEPPE VERDI (1813-1901)

The three operas of Verdi's last and greatest period were "Aida", "Othello" and "Falstaff". The Dublin Grand Opera Society presented "Aida" and "Othello" in 1976 and now for the second time offers "Falstaff", Verdi's only comic opera.

All his life Verdi was an ardent admirer and student of William Shakespeare. "Shakespeare was one of the poets of my predilection since my earliest youth. I read and re-read him continuously", he wrote. He had already founded operas on "Macbeth" and "Othello" and over the years had returned again and again to the idea of a comic opera based on the "Merry Wives of Windsor". But nothing came of it until his fortunate association with Arrigo Boïto, the distinguished composer and man of letters. Boïto had provided Verdi with the libretto for "Othello" and finally persuaded him to start work on "Falstaff". Late in 1890 (three years after "Othello") the composition of "Falstaff" began. Verdi was then 77. In less than three years the opera had its first performance at the Scala, Milan, on 9th February, 1893.

What emerged from Verdi's labour of some two-and-a-half years was the comic opera he had always wanted to write as well as the masterpiece of his long life. It is indeed a masterpiece by any standards and remarkable if only for the fact that it was a complete break with nearly everything Verdi had done before. Gone were the conventional *pezzi chiusi*—the conventional arias, duets and concerted numbers—of the early and middle periods. The new style reveals instead a perfect fusion of words, action and music. The orchestral writing has a richness and variety not hitherto found in Verdi, pointing, illustrating and commenting upon characters and situations as it moves fleetly along. Inspiration never flags in this marvellous, effervescent score from the moment the curtain rises without an overture.

Boïto's libretto is a synthesis of the Falstaff episodes in "The Merry Wives of Windsor" and "Henry IV".

The action takes place in Windsor in the reign of Henry IV.

ACT I

Scene I

The curtain rises to reveal Sir John Falstaff (baritone) seated in his great armchair in the Garter Inn. He has dined enormously and consumed five bottles of sherry. He is now calling for another and pays small attention to the complaints of Dr. Caius (tenor) of having been beaten and robbed last night by Sir John himself and his two ruffianly servants, Pistol (bass) and Bardolph (tenor). Sir John reproves the pair only for having bungled the job and is more concerned with the circumstances that, as usual, he is short of cash and cannot pay for the immense supper just eaten. But he has a plan to raise the wind. He has, he tells the pair, noted certain admiring glances from Mistress Alice Ford and Mistress Meg Page, wives of wealthy burghers of the town. These good ladies hold their husbands' purse strings and perhaps by laying siege to the ladies he may gain access to the purses. Already he has written identical letters to each proposing an assignation.

When bidden to deliver these letters, Pistol and Bardolph huffily decline—considering such a mission to compromise their "honour". Falstaff despatches a page with the letters. Turning to the two ruffians he instructs them in the nature of this "honour" (the "Honour Monologue"). In truth, it cannot fill a man's belly, set a broken shin, mend a foot or even restore a hair. What then is it? Only a word that flies away in the wind. His satirical discourse concluded, the Knight seizes a broom and chases the pair from his presence.

Scene II

Outside her house Alice Ford (soprano) and Meg Page (mezzo-soprano) compare the letters they have received. Mistress Quickly (mezzo-soprano) and Alice's daughter Anne (soprano)—Nannetta in the opera—are admitted to the secret. Amidst great chattering and excitement all agree that this impudent "winebag", this "mountain of lard" must be taught a lesson. Quickly is commissioned to bear a letter to the Knight

in which Alice Ford confesses her passion for him and accepts the assignation.

Meanwhile Pistol and Bardolph in revenge for their dismissal tell Ford of their late master's amorous-financial designs on his wife. If he is not watchful he will be cuckolded. Ford, a very jealous husband, resolves to probe their story further by introducing himself in disguise to Falstaff.

A charming lyrical interlude throughout the Scene is the love-making of Nannetta and Fenton (tenor) who take advantage of all the noise and commotion to exchange kisses. They must be circumspect, however, as Ford intends to marry Nannetta off to the elderly and ridiculous Dr. Caius. The hilarious Scene ends with the despatch of Mistress Quickly on her errand.

ACT II

Scene I

We are back at the Garter Inn. Quickly's interview with Falstaff is one of the most amusing episodes in this opera. Approaching the Knight with deep obeisances (*Reverenza . . . !*) she explains that she is there on behalf of Mistress Alice Ford who, poor lady (*Poverna donna!*), sighs and sickens for love of Sir John and would gladly receive him between the hours of two and three (N.B. the often repeated *Dalle due alle tre*) when her husband, Ford, is always absent. The meeting is arranged and Quickly leaves Falstaff to preen himself that he is still a charmer.

Now arrives Signor Fontana (Shakespeare's Mr. Brook). It is Ford in disguise. He bets Sir John, whom all know to be so irresistible in love, to "lay amiable siege" on his behalf to Mistress Alice Ford with whom he (Fontana) is madly in love. In anticipation he presents the Knight with the more than acceptable gifts of a demi-john of Cyprian wine and a purse of gold. Falstaff is able to inform his visitor that he has an assignation with the lady that very afternoon. Falstaff retires "to make himself beautiful" for the tryst. Ford, believing the worst, indulges in a fit of hysterical rage and jealousy in the violent "Jealousy Monologue"—*E sogno o realta?*

ACT II

Scene II

In Ford's house Mistress Quickly reports to her excited cronies on her visit to Sir John. Their chattering is halted when Nannetta burst into tears about the

cruelty of her father in forcing her into marriage with the foolish Dr. Caius. Her mother and the others assure her they will circumvent the marriage. Servants bring in a vast laundry basket and Alice bids them be ready to throw it out the window later at a sign from her.

Falstaff arrives. During his wooing of Alice there occurs the incomparable vocal gem of the opera, the fleeting lines *Quant' ero paggio*, where Sir John assures her that he was not always fat. Indeed, when page to the Duke of Norfolk he was "as supple and slight as to slip through a ring". As Falstaff makes more violent love Quickly rushes in, as pre-arranged, to warn Alice that Ford has come home unexpectedly. Meg follows soon in a genuine panic shouting that Ford has returned in earnest and in a very bad temper. As Ford, followed by Pistol, Bardolph, Caius and a crowd of friends and relations swarm in, Falstaff retires behind a screen. There he remains undiscovered. When the search party moves upstairs he is unceremoniously bundled, thoroughly frightened, into the great laundry basket and covered with the dirty linen. Nannetta and Fenton retire behind Falstaff's screen. Their whispering is heard by Ford who thinks he has caught his wife and her lover *in flagrante*. Finding instead his daughter and Fenton, Ford is further enraged by this new treachery. The pursuit continues. As soon as the coast is clear, Alice orders the servants to tip the washing basket and its tenant out the window and into the Thames below. The Merry Wives beckon Ford to the window to enjoy the spectacle.

ACT III

Scene I

Outside the Garter Inn, Falstaff broods on his recent humiliation—"To be thrown in a basket of dirty linen into the river to drown like a kitten or a blind pup and to be saved only by the buoyancy of my own great paunch! 'Tis a thieving, wicked world, this modern world", he moralises. "No honour left!" As mulled claret is helping to revive his spirits and subdue all the Thames water he has swallowed, he is startled by the voice of Mistress Quickly in a booming *Reverenza*. Mistress Alice, she tells him, was no party to his misfortunes and still longs for an assignation. He should come to Herne's haunted oak at midnight disguised as the phantom Black Huntsman wearing antlers on his head. Sir John falls again into the trap. Mistress Ford explains her elaborate hoax to her husband. All are to meet at Herne's Oak that night dressed as fairies, witches and goblins. Dr. Caius is again promised Nannetta's hand by Ford who will pronounce them man and wife at to-night's revels. Quickly runs off to warn the lovers.

ACT III

Scene II

Herne's Oak in Windsor Great Park at midnight. The Masque of the wedding of the Queen of the Fairies, which Alice has arranged as part of the further punishment of Falstaff, is about to begin. Fenton sings his *Romanza* to which Nannetta joins an exquisite refrain. Alice gives her final instructions. There will be two "bridal pairs"—the Fairy Queen (Nannetta) and Oberon (Fenton) and a second masked couple. Falstaff arrives followed as midnight strikes by Alice. Before Falstaff's courtship has advanced very far Meg calls out that the goblins are coming. Alice rushes off leaving a very scared Knight hoping to become invisible by throwing himself face downwards on the ground as the Fairy Queen and her attendants appear. After Nannetta's ethereal "Fairy Song"—*Sul fil d'un soffio etesio*—Falstaff is discovered by the mob of goblins,

sprites and witches who proceed to pinch, prod and belabour him mercilessly. At length, however, Falstaff, with a great bellow, recognises Bardolph among his tormentors and the spell is broken. Taking the joke well he begins to see that he has been an ass but turns the tables a little by pointing out that without himself and his sense of humour the joke would have lost much of its savour.

The revels continue with the Masque. Ford officiates, believing one of the bridal pairs to be Dr. Caius and his daughter. The Merry Wives, however, have been doing some switching and when the couples unveil Caius finds that his "bride" is Bardolph while Fenton is paired with Nannetta. It is now Ford's turn to accept a situation gracefully and this he does. Falstaff calls for a chorus to wind up the evening and the frolic of "Falstaff" ends in the brilliant fugue:—

Tutto il mondo e burla

L'uom e nato burlone!

"All the world's a joke and man is born a clown".





MANON LESCAUT

DUBLIN

April 18, 20, 23, 27—7.45 p.m.

CORK

May 2 and 6—8.00 p.m.

Text by Praga, Oliva and Illica

Manon Lescaut	MARIA KLAUS
Lescaut, Sergeant of the King's Guards	JOHN VAN ZELTZ
Chevalier des Grioux	FRANCO BONANOME
Geronte di Ravoire, Treasurer General	GIOVANNI SAVOJARDO
Edmondo, a student	BRENDAN CAVANAGH
The Innkeeper	SEAN MITTEN
A Music Master	BRENDAN CAVANAGH
A Musician	MONICA CONDRON
A Lamp-lighter	ROBERT HAMMOND
A Naval Captain	SEAN MITTEN
A Sergeant of Archers	BRENDAN KEYES

Guards, Attendants, Students, etc.

RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer : ROCCO SPATARO

Scenery designed by ROCCO SPATARO, built at the Gaiety Workshop.

Costumes by CASA D'ARTE JOLANDA, Rome.

Time : Second Half of the Eighteenth Century

Place : Amiens, Paris, Havre, Louisiana

Act I

In front of an Inn at Amiens

Act II

Geronte's house in Paris

Act III

A square near the Harbour at Havre

Act IV

Near New Orleans

MANON LESCAUT

GIACOMO PUCCINI, 1858-1924

Manon Lescaut, which was first performed at the Teatro Regio, Turin, on the 1st February, 1893, was Puccini's first real success. The work is prodigal in Puccini's characteristic melodies. The four acts are episodic in character. The setting is eighteenth century France. Libretto based on Prévost's novel.

ACT I

The scene is the square before an inn at Amiens where students, soldiers and townspeople await the arrival of the stage coach. Edmond (Tenor), a student, sings a humorous solo with chorus of students and girls. The Chevalier Des Grieux (Tenor) joins them and contributes a bantering address to the girls (*Tra voi, belle*). Soon the coach arrives. Manon, her officer brother Lescaut (Baritone), and the elderly Geronte, the Treasurer General (Bass), alight. Des Grieux is immediately attracted to Manon. As soon as she is alone he presents his admiring compliments. She is pleased by his attentions but tells him how on the morrow she will be taken, unwillingly, by her brother to a convent in compliance with her father's wishes. Before entering the inn, however, she promises to meet him again that evening. In the aria that follows (*Donna non vidi mai*), which is typical Puccini, Des Grieux sings of her beauty. He in his turn is then subjected to banter by Edmond and the students on being so obviously smitten.

The elderly Geronte is also interested and with the complaisance of Lescaut he plans to abduct Manon. Calling aside the innkeeper he arranges for a coach and

fast horses to Paris within the hour. Edmond overhears and warns Des Grieux. Manon, re-appearing, is told by Des Grieux of the plot against her and in the following duet is persuaded by him to elope. This they do, aided by Edmond, in the same coach that Geronte had ordered. Amidst the general derision Lescaut hints broadly to the furious Geronte that Manon might soon be enticed away from the impecunious Des Grieux by the luxury a wealthy protector could provide.

ACT II

Manon has indeed left Des Grieux and has been installed in Geronte's fine house in Paris. She is at her dressing table. Lescaut compliments her on how charming she looks and on her present good fortune for which he claims some credit (*Sei splendida e lucente*). Manon has the grace to regret leaving Des Grieux without a word of farewell and in the lovely and justly famous *In quelle trine morbide* she admits that "*in these soft silken rooms there's a silence, there's a chill that freezes . . .*" and that her present luxury is but poor substitute for Des Grieux whom she still loves. When she asks for news of him, Lescaut replies that Des Grieux is now in easy circumstances, having learned how to cheat at the gaming tables, and that he constantly talks of her and may even seek her out again. Now singers come to amuse Manon and a dancing master to instruct her in the minuet. She sings a gavotte. When all have gone Des Grieux (summoned by Lescaut) suddenly enters. After the first reproaches the rift is

soon healed and together they launch into the rapturous duet *O tentatrice*. The pair are, however, surprised by Geronte who, though affecting a dignified withdrawal, rushes off to denounce Manon to the police as a mondaine. In his brief absence the pair might have made good their escape but Manon's cupidity once more betrays her. The delay in collecting her jewels is fatal, the police are in the house and Manon is arrested.

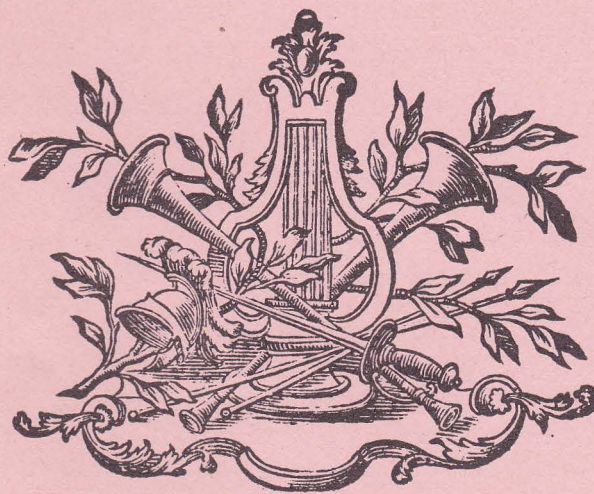
ACT III

In the famous intermezzo Puccini paints the scene for us—Le Havre, the adjacent prison and the waiting convict ship. Des Grieux and Lescaut have a plan to rescue Manon from the prison but it fails. The other wretched women to be deported with her are embarked for the New World, to the degrading comments of the crowd. Des Grieux and Manon, however, excite compassion and the Captain of the ship yields to Des

Grieux's frantic plea (*Guardate, pazzo son*) to be allowed aboard even as a deckhand. The Act closes to the motive of the Love Duet in Act II.

ACT IV

Near New Orleans. Manon and Des Grieux have finally escaped and their flight has brought them to a bare and empty place which is the expression of their own desolation. In their brief duet the exhausted Manon reflects upon her own past selfishness and folly and entreats her lover to save himself. Des Grieux goes in search of help and shelter for both of them and finds none. Alone in the falling night Manon, broken in body and spirit, despairingly realises that her end is near (Aria: *Sola, perduta, abbandonata*—"Alone, deserted and degraded"). Des Grieux returns to find the chill of death already upon her. She dies with the words "*My faults oblivion shall wipe out, but not my love . . .*"





THE BARBER OF SEVILLE

DUBLIN

April 22, 25, 29—7.45 p.m.

CORK

May 3, 5—8.00 p.m.

Text by Cesare Sterbini, after Beaumarchais

Count Almaviva, a Spanish Grandee	UGO BENELLI
Doctor Bartolo	GIOVANNI SAVOIARDO
Rosina, his Ward	TERRY REID
Basilio, a Singing Teacher	AURIO TOMICICH
Figaro, Barber and General Factotum	JOHN VAN ZELTZ
Berta, a Servant of Bartolo	JOAN CLARKSON
Fiorello, Almaviva's Servant	BRENDAN KEYES
Sergeant	BRENDAN CAVANAGH

Musicians, Soldiers, Peasants

RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor : GIUSEPPE MORELLI

Producer : PADDY RYAN

Scenery designed by MERVYN ROWE and built in the Gaiety Theatre Workshop.

Costumes by CASA D'ARTE JOLANDA, Rome.

Place : Seville in Spain

ACT I

Scene 1 : A street by Dr. Bartolo's House

Scene 2 : In Dr. Bartolo's House

ACT II

In Dr. Bartolo's House

First performed, Argentina Theatre, Rome, February 5th, 1876

THE BARBER OF SEVILLE

GIOACCHINO ROSSINI, 1792-1868

When first produced at the Argentina Theatre, Rome, in 1816, when the composer was 24 years of age, Rossini's masterpiece of *opera buffa*—"IL BARBIERE DI SIVIGLIA"—was a fiasco. This was due less to novelties in the composer's treatment of the subject than to organised opposition in the theatre by supporters of Paisiello, then one of Italy's most popular composers who had also set the Figaro story to music. However, Rossini's "Barber" quickly became established as a universal favourite and so it has remained ever since. Its appeal lies, no doubt, in its sparkling light-hearted music, its succession of entrancing arias, duets and concerted pieces, as well as in the wit and humour of its libretto. This was by Cesare Sterbini and was founded on episodes from Beaumarchais' "Figaro", later episodes of which were used by Mozart for "LE NOZZE DI FIGARO". The overture used for the "Barber" was originally composed by Rossini for his opera "ELIZABETH, QUEEN OF ENGLAND".

ACT I

A street in Seville before the house of Doctor Bartolo (Bass) in the early morning. The elderly Doctor is planning to marry his pretty ward Rosina (Soprano) for her good looks as well as for her fortune. To further this design he keeps the girl in strictest seclusion despite which the young grandee, Count Almaviva (Tenor), has noted the lovely recluse and fallen in love with her. As the curtain rises the Count, incognito and attended by his servant Fiorello, is about to serenade Rosina, accompanied by a band of hired musicians. The serenade, *Ecco ridente in cielo*, evokes no response from the silent house. Handsomely rewarded, the musicians go off with embarrassingly noisy expressions of thanks. Off stage a cheerful early-morning voice is heard. It is Figaro (Baritone) the barber. In the very famous patter song, *Largo al factotum della città* he proceeds to give a very extrovert account of the superior ingenuity for which he is much sought after by all as guide, philosopher and friend. Very naturally Count Almaviva enlists the aid and advice of this factotum. A brief interruption is caused

by the emergence of Doctor Bartolo (Bass) who sets off grumbling on his way after ensuring the doors are locked and barred behind him. Almaviva, at Figaro's urging, tries another serenade wherein he gives his name as Lindoro. This time the unseen Rosina (Soprano) responds, but a promising exchange is cut off as Rosina is, apparently, startled by somebody within the house. Almaviva begs Figaro to sharpen his wits and quickly devise a plan for meeting Rosina. The promise of a golden reward is a potent stimulus to Figaro and in the tenor-baritone duet, *All, idea di quel metallo* he unfolds a stratagem whereby with the aid of Almaviva's cousin, the Colonel, the Count disguised as an officer will billet himself in Doctor Bartolo's house. For their different reasons, both extol this ingenious invention, *Che invenzione!* and the scene concludes in the sparkling music of the duet.

Scene II. In Bartolo's house. Rosina is introduced at last in the coloratura showpiece *Una voce poco fà*. Like Figaro, she can give a good account of herself and is evidently a young woman of spirit. She has, indeed, already decided that Lindoro (i.e. the Count) shall be hers—*Si, Lindoro mio sarà*. While really (she says) a sweet and docile sort of girl, she can be a viper if crossed and can play many a trick, (*Cento trappole*) to thwart the Doctor's marriage designs. Even already she has written a note to Lindoro which Figaro shall convey. Figaro himself enters, soon followed by Bartolo in a very bad humour. Figaro hides. Now enters Bartolo's crony and Rosina music teacher, Don Basilio (Bass), a seedy type of schemer in minor orders. He has a nose for news and reports the Count's interest in Rosina. Greatly alarmed, Bartolo decides he must marry the girl at once, 'tho Basilio favours employing against the Count the "slander method", whose insidious efficacy he illustrates in the great aria, *La calunnia*. When the pair withdraw to fix the marriage contract Figaro reappears and tells Rosina all he has overheard. A charming duet follows, *Dunque io son*. When Figaro suggests she write a little letter to Lindoro, he is astounded to find the letter already written and has to admit that his pupil has little to learn from him in the art of intrigue. Bartolo returns,

suspicious as usual, but Rosina cleverly parries his questions. Loud batterings on the door herald Almaviva, duly disguised as a very drunken soldier (the regimental physician, in fact!).

Bartolo's "exemption from billeting" order is brushed aside. The "soldier" manages to convey to Rosina that he is her Lindoro but his outrageous behaviour soon provokes such general uproar that a crowd collects outside and the police arrive to quell the disturbance. Almaviva avoids arrest by revealing himself to the police officer as a privileged grandee of Spain. The Act ends riotously in the brilliant concerted piece, *Freddo e immobile!*—"Cold, immobile—like a statue!").

ACT II

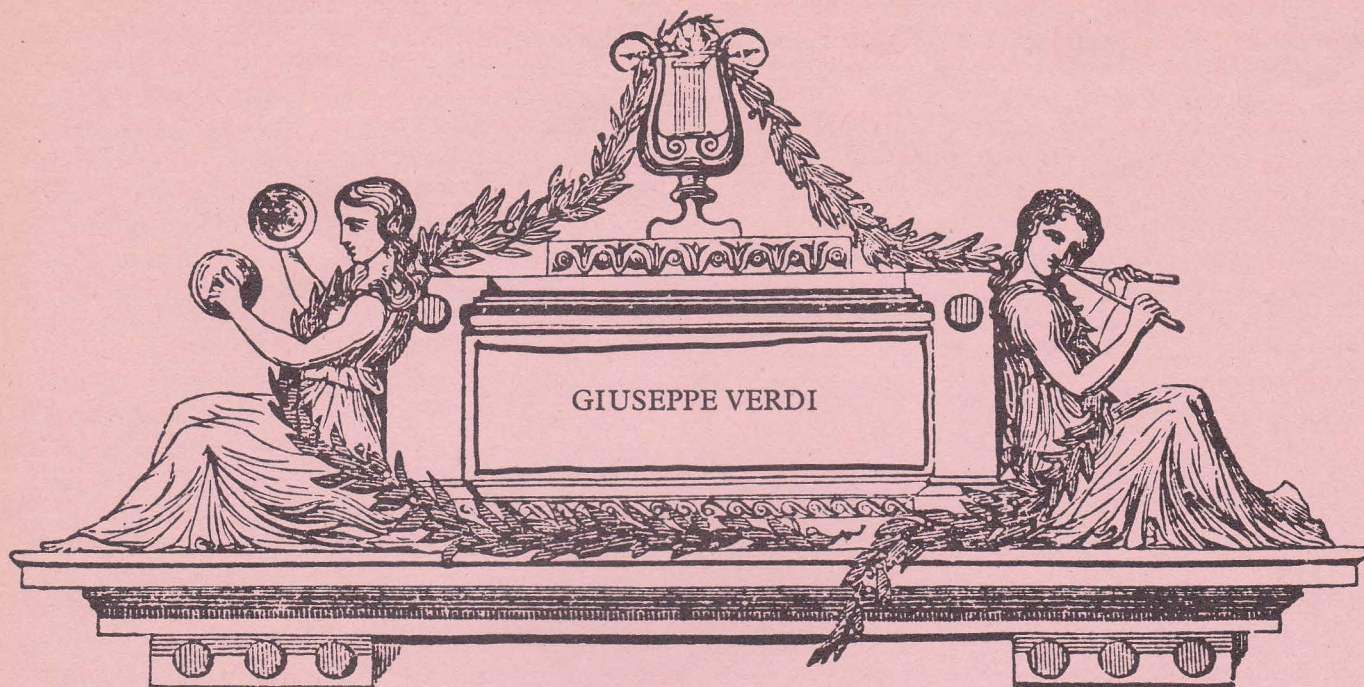
Doctor Bartolo's house again. The Doctor having ascertained that the soldier was bogus is now convinced that Count Almaviva must have had some hand in the recent doings. Now enters a strange cleric. In the amusing scene that follows the "cleric" (who is, of course, the Count in a new disguise) announces himself with much ceremony as Don Alonso, a pupil of Don Basilio. Basilio, he alleges, has suddenly fallen ill and has sent himself instead to give Rosina her daily music lesson. Bartolo is uneasy because the "cleric's" face is strangely familiar. After some by-play to allay Bartolo's suspicion somewhat, the music lesson begins but Bartolo keeps an eye on the pair.

In the "*Lesson Scene*" the prima donna traditionally interpolates a brilliant coloratura piece of her won choosing. Whatever her song may be it always bores

the Doctor who insists on rendering his own favourite sentimental ditty. Figaro now begins to shave Bartolo and, in the course of his preparations, manages to get hold of the key to the balcony door through which the lovers are to elope that night. The sudden appearance of Basilio produces a highly embarrassing situation from which develops the big quintet, *Don Basilio! cosa veggo?* With the help of a purse of money from the Count, Basilio is persuaded he is a scarlatina victim and must go home to bed. The shaving is resumed, but Bartolo overhears the lovers as they perfect their elopement plans. Angrily he scatters them.

An interlude of quiet is provided by Berta, Bartolo's old housekeeper (Mezzo-soprano). In her *arietta* she comments sourly on all this craze for marrying, but privately laments that she is herself an old maid. After the orchestral "storm music", Figaro and the Count steal in from the balcony ready for the elopement. Rosina learns that her Lindoro is really the Count himself. When some misunderstandings have been cleared up, the lovers join in the duet, *Ah, qual colpo*, which becomes a lively trio, *Zitti, zitti*, as Figaro impatiently urges them to get on with their elopement. As they finally reach the balcony Figaro cries out that the escape ladder is gone. In this crisis Basilio enters followed by a notary—sent for, it turns out, by Bartolo for his own marriage to Rosina. With a bribe and a threat from the Count, this worthy pair are soon induced to marry the Count and Rosina on the spot. They are just in time, for Bartolo now leads in a group of soldiers for the arrest of the Count and Figaro. However, when told by the Count that he may keep Rosina's dowry, the Doctor reconciles himself to the inevitable and the opera ends with the happy chorus, *Amore e fede eterna*.





NABUCCO

DUBLIN

April 26, 28, 30—7.45 p.m.

CORK

May 4 and 7—8.00 p.m.

Text by Temistocle Solera

Abigaille, a slave believed to be the elder daughter of Nabucco
 Fenena, Daughter of Nabucco
 Ismaele, Nephew of the King of Jerusalem
 Nabucco, King of Babylon
 Zaccaria, High Priest of Jerusalem
 High Priest of Babylon
 Abdallo, an old officer in Nabucco's army
 Anna, sister of Zaccaria

LUISA MARAGLIANO
 JOAN CLARKSON
 FRANCO BONANOME
 ANTONIO SALVADORI
 AURIO TOMICICH
 SEAN MITTEN
 BRENDAN CAVANAGH
 DYPMPNA CARNEY

Soldiers, Slaves, Exiles, etc.

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Conductor: NAPOLEONE ANNOVAZZI

Producer: ROCCO SPATARO

Scenery designed by ROCCO SPATARO, built and painted in the Gaiety Theatre Workshop.

Costumes by CASA D'ARTE JOLANDA, Rome.

The Scene is set in Jerusalem and Babylon in Biblical times.

Act I—Jerusalem

The Temple at Jerusalem

Act II—The Unbeliever

Scene 1: The Royal Palace of Babylon

Scene 2: A hall in the Palace

Act III—The Prophecy

Scene 1: The Hanging Gardens of Babylon

Scene 2: On the Banks of the Euphrates

Act IV—The Shattered Idol

Scene 1: A room in the Royal Palace of Babylon

Scene 2: The Hanging Gardens of Babylon

Nabucco was first performed at La Scala, Milan, on 9th March, 1842

NABUCCO

GIUSEPPE VERDI, 1813-1901

ACT I

The scene is set in the Temple at Jerusalem. A group of Hebrews and Levites enter, expressing alarm at the impending attack by the Babylonians under their leader Nabucco. Zaccaria, the High Priest, enters with Nabucco's daughter Fenena as prisoner, declaring that God has put her into their hands as a hostage through whom they may be able to win deliverance. The chorus sing a song of thanksgiving. Ismaele enters announcing the immediate approach of the Babylonians and the chorus sing a prayer for aid. Fenena is handed over to Ismaele for safe-keeping, and they are left alone on the stage. It transpires that Ismaele had been Ambassador in Babylon and had met and fallen in love with Fenena there; at this moment Abigaille, Fenena's step-sister, enters at the head of Babylonian warriors who, disguised as Israelites, had succeeded in capturing the temple. She reproaches her sister for indulging in romance at that moment and threatens her with death instead. Going to Ismaele she tells him that, when he had been in Babylon, she too had fallen in love with him and that, if he returned her love, he might still save his people. She continues in this strain and is joined in a Trio by Ismaele, who rejects her approach but pleads for his people, and by Fenena, who calls the God of Israel to hear her prayer, not for herself but for others.

An excited group of Israelites rushes in with the news that Nabucco is at hand; appears at the door of the Temple. Zaccaria seizes Fenena and threatens to kill her if Nabucco profanes the Temple. Nabucco declares that if he does he will drown Zion in a sea of blood, while Fenena pleads with him for mercy for the Hebrews; Nabucco calls the Israelites his vassals and taunts them that their God had not come to their aid. Zaccaria renews his threats to kill Fenena, but Ismaele interposes and frees her and she takes refuge in her father's arms. Nabucco now, freed from his fear for her, gives free rein to his rage and orders the slaughter of the Israelites.

ACT II

Scene I: Abigaille reveals that she has become possessed of a document that proves she is of slave origin and not the legitimate daughter of Nabucco. She is furious that, in Nabucco's absence at war, Fenena has been appointed regent; she declares that she too once had a heart open to joy, but who can restore that now? The High Priest of Baal enters, declaring that Fenena has set the captive Hebrews free; he offers to support her if she wishes to seize the throne and oust Fenena and Nabucco; she accepts.

Scene II: Zaccaria announces that he has become the instrument of God to enforce the power of the law over the infidel. Ismaele enters and, in an impressive scene, has a curse laid on him by the Levites for his treachery in freeing Fenena. She and Zaccaria now arrive with Anna, who begs the Levites to spare Ismaele. At this moment Abdallo comes in announcing the false news of Nabucco's death and exhorting the support of the people for Abigaille. The latter enters and demands the crown from Fenena, only to be interrupted by the appearance of Nabucco who seizes the crown and places it on his own head. The chorus sing that the moment of fate is at hand and Nabucco announces that, because of the disloyalty of his subjects, he has decided to overthrow Baal; as for the God of the Hebrews, He had already been overthrown. There is now no God but Nabucco himself.

Zaccaria reproves him for his blasphemy, whereupon Nabucco orders him to be taken away to die with his people. At this Fenena declares that she shall die with them as she has embraced the Hebrew faith. Nabucco tries to force her to bow down and worship him for he is no longer king but God. At the blasphemy there is a noise of thunder and Nabucco falls to the ground in insane terror. Abigaille picks up the crown and puts it on her own head.

ACT III

Scene I: Babylon. Abigaille has taken the throne. The Priest of Baal requests her consent to the destruction of the Hebrews including Fenena. Nabucco enters distraught; Abigaille orders him to be removed, but he, with a semblance of his old authority, makes to ascend the throne. The others withdraw and Abigaille taunts him into signing a decree for the destruction of the Hebrews. When his request for mercy for Fenena is refused, he tells Abigaille she is not his daughter but a slave. He searches in his robes for the document of proof and, when he cannot find it, Abigaille disdainfully produces it and tears it up. The sound of trumpets proclaims the doom of the Hebrews. Nabucco calls for his guards; when they appear he finds they are not his but Abigaille's and have come to take him under arrest.

Scene II: By the waters of Babylon. The Jews, in one of the most famous choruses in opera, lament for their homeland *Va, pensiero sull' ali dorate*. Zaccaria reproves them for their despair and prophesies the destruction of Babylon.

ACT IV

Scene I: Nabucco has just awakened from a dream that he has been pursued like a hunted animal. He seems to hear the sound of battle and cries for his sword. He hears the name of Fenena called and rushes to the window. He realises to his horror that she is being led to her death and that he is imprisoned and cannot go to her aid. He falls on his knees and contritely prays to Jehovah for pardon. Abdallo enters with his warriors and Nabucco, now restored to sanity, leads them out to set all to right.

Scene II: The hanging gardens of Babylon, with the great image of Baal. Fenena is led to her death and Zaccaria exhorts her to seek a martyr's crown. Just as the sacrifice is about to be made Nabucco rushes in and orders them to stop. He commands his men to overthrow the statue of Baal but it crashes to the ground of its own accord. Nabucco proclaims that the Hebrews are to return to their native land where he shall build them a new Temple. He declares his repentance and tells them that Abigaille had lost her reason and taken poison. The Hebrews sing a song of praise to the Almighty. In a very brief scene the dying Abigaille enters, confesses her faults, blesses the lovers and expires.

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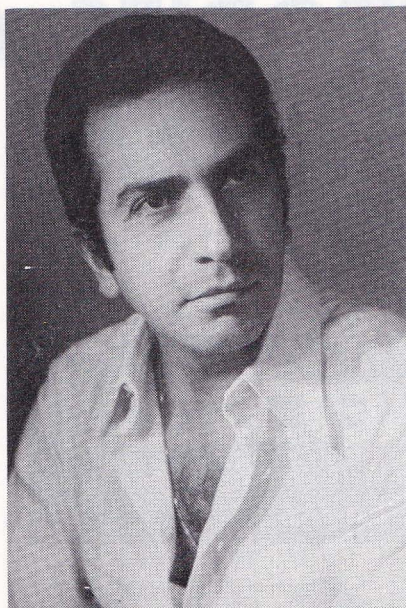
(Soprano) was born in Donegal. After study at the Royal Irish Academy she proceeded to the St. Cecilia Conservatory of Music in Rome, graduating with final diploma in 1970. For an Irish singer she has already had the unusual distinction of engagements in Italy, Brussels and Madrid with the famous orchestra "I Virtuosi di Roma" under their conductor, Renato Fasano, and other organisations. Has broadcast also on Italian Radio (R.A.I.). Has already sung with great success in leading roles for the D.G.O.S. Miss Reid is now resident in Rome and studying under Maestro Annovazzi



The Artists

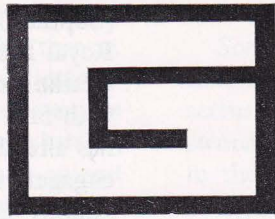
CORINNA VOZZA

(Mezzo-soprano) is a name which is well-known in the opera houses of Italy. She has been engaged to sing the part of Mistress Quickly in the Dublin production of Verdi's "*Falstaff*".



ROBERTO FERRARI ACCIAIOLI

(Baritone). During this his first visit to Ireland he will sing the baritone roles in *Falstaff* and *Madame Butterfly*. A recent graduate of the Scuola Maria Zunica of Rome, he has successfully appeared before several Italian audiences and at the Opera of Basle in Switzerland.



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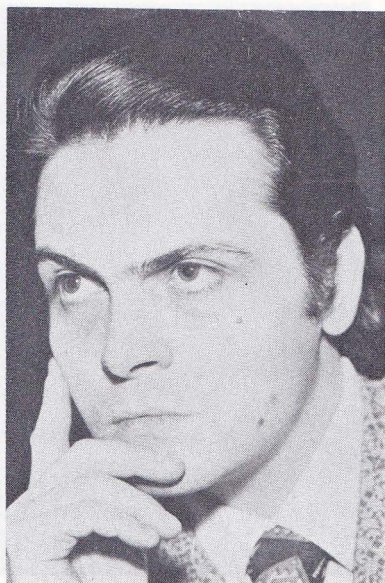
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UGO BENELLI

(Tenor) received his musical training at the finishing school for young singers at the Scala. Since his public career began some fifteen years ago he has become a regular visitor at all the important opera houses of Europe including Covent Garden, the Vienna and Munich State Operas and the Bolshoi Theatre as well as at the principal European Musical Festivals. He has also sung widely in North and South America and in televised opera. Benelli once more makes a welcome return to Dublin to sing one of his best parts—that of Almaviva in "*The Barber of Seville*".

The Artists



FRANCO BONANOME

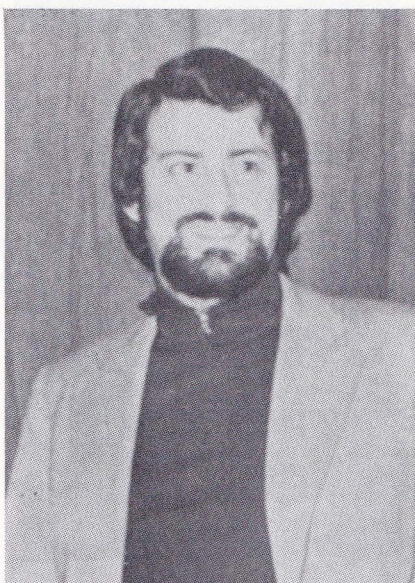
(Tenor) is already well-known to D.G.O.S. audiences in Dublin and Cork who have appreciated his singing in the lyric tenor repertoire. He has been singing with increasing success in the major Italian opera houses including the San Carlo of Naples and the Rome Opera and at the famous open-air Seasons at Caracalla.

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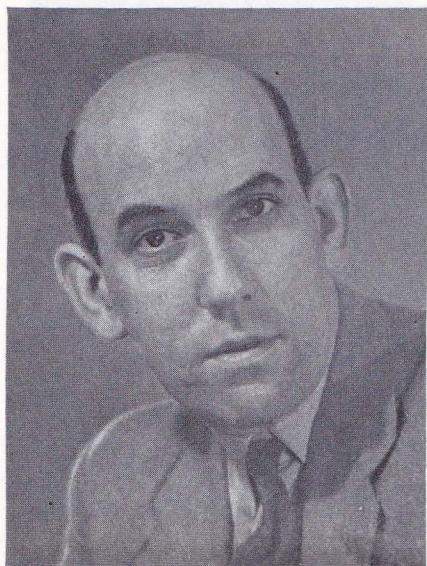
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VITO BRUNETTI

(Bass). In his Dublin début he will sing the comic role of Pistol in *Falstaff*. Although young, Brunetti is already establishing a growing reputation in the Italian opera houses and—outside Italy—in the theatres of Czechoslovakia and Yugoslavia.

The Artists



BRENDAN CAVANAGH

(Tenor). Has sung over the years with distinction in a great many of the Society's productions and as tenor soloist in *Messiah*, Rossini's *Stabat Mater*, Verdi's *Requiem*. He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society. One of the most musicianly and versatile of Irish singers.



ATTILIO D'ORAZI

(Baritone) has been one of the most popular visitors to Dublin since he made his début here in 1959 at the start of his career in opera. In the intervening years he has created an enviable reputation as one of the most versatile and musicianly artists on the international opera scene. He has been very active during the current opera seasons at the Rome Opera, the San Carlo of Naples, the Teatro Verdi of Trieste, Monte Carlo and the Teatro Gran Liceo of Barcelona. He returns to Dublin this Spring to repeat his distinguished performance of the Fat Knight in Verdi's *Falstaff*.

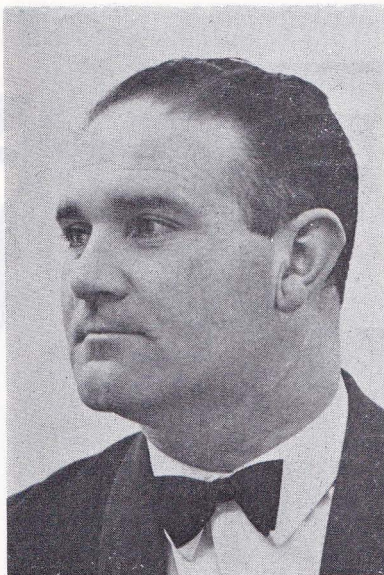
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BRENDAN KEYES

(Baritone) won six major trophies at the Feis Ceoil, including the Plunkett Greene and the Joseph O'Mara Cups. He has sung extensively in oratorio, in concert and on radio. His initial opera appearance was with the Irish National Opera Company as the Commendatore in "*Don Giovanni*". Has made many valuable contributions in past D.G.O.S. seasons.



ANGELO MERCURIALI

is one of the best-known among the "ténors d'utilité" in Italy. As such he has sung in all the most important Italian and foreign theatres of opera: La Scala of Milan, La Fenice of Venice, Comunale of Bologna, San Carlo of Naples, Colon of Buenos Aires, etc. He returns to Dublin to repeat his polished thumbnail sketch of the role of Bardolph in "*Falstaff*".



SEAN MITTEN

(Bass) has done much concert work and sung principal roles in musical comedy and light opera with the leading Irish organisations, e.g. the Rathmines and Rathgar, the Wexford Light Opera Society and the Waterford Festival. Has sung also at the recent Wexford Festival where he had a great success in "*The Merry Wives of Windsor*". Mr. Mitten has appeared with Our Lady's Choral Society in Brussels. This is his fourth season with the D.G.O.S.

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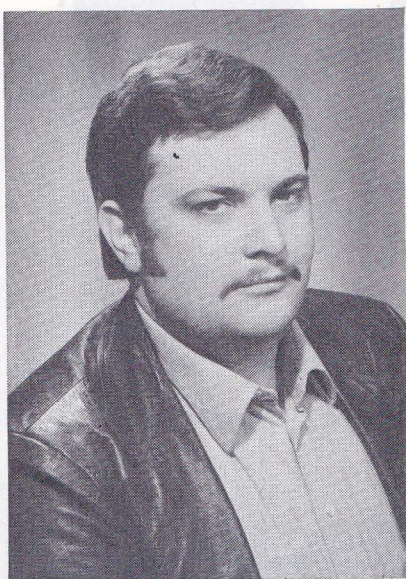
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CLAUDIO RAZZI

(Tenor). First visit to Dublin where he is to sing the role of Fenton in "*Falstaff*". Received his musical training at the Conservatorio Claudio Monteverdi of Bolzano, Italy, and also studied under private teachers of voice. He has appeared successfully under the direction of leading conductors in the opera houses of Rome, Naples, Palermo, London, Zurich, San Francisco, Chicago and in Brazil.

The Artists



ANTONIO SALVADORI

(Baritone) who is new to Irish audiences is considered to be one of the most promising of the rising generation of young singers to have made their mark in Italy during the last couple of years. His voice is the typical "Verdian baritone" and he will sing the taxing role of Nabucco here. He has been heard with favour in Italian opera theatres such as Turin, Genoa, Bergamo, Brescia and Padua.



GIOVANNI SAVOJARDO

(Baritone). A very versatile artist who specialises in "character" roles over a very wide repertory. Studied voice, acting and interpretation at various institutions, including the Mozarteum at Salzburg and the Scala Opera School. Has sung in opera, oratorio and concert, on Italian Radio and Television and at opera centres such as the Spoleto Festival, the Teatro Verdi of Trieste, the Viterbo Festival and the Venice Biennale. Has sung also in France. First appearance in Dublin.

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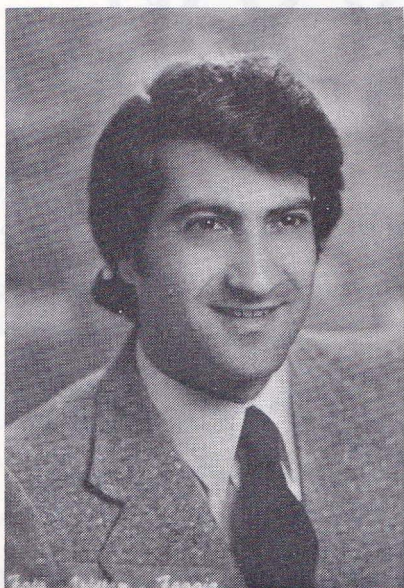
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AURIO TOMICICH

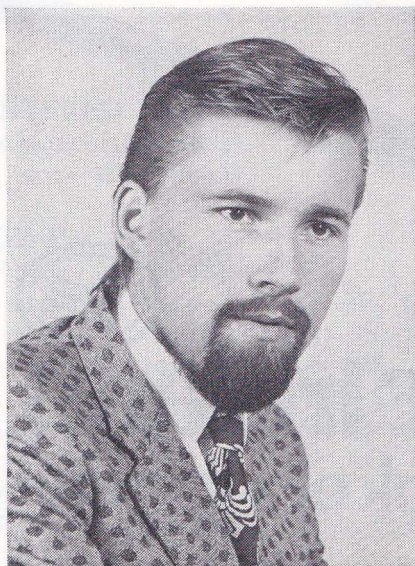
(Bass). Born in Trieste. With the assistance of a scholarship awarded at a national concursus in Italy, he studied music and voice at the Palermo Conservatory for three years until 1973 when he made his stage début at the Experimental Opera Theatre of Spoleto as Fiesco in *Simon Boccanegra*. Has already fulfilled important opera engagements in Italy (Naples, Trieste, Cagliari, Rome and Foggia) and in concert (Beethoven's Mass at the Teatro Massimo of Palermo). Tomicich has given much pleasure to Dublin and Cork audiences during his previous appearances in Ireland.

The Artists



CARLO TUAND

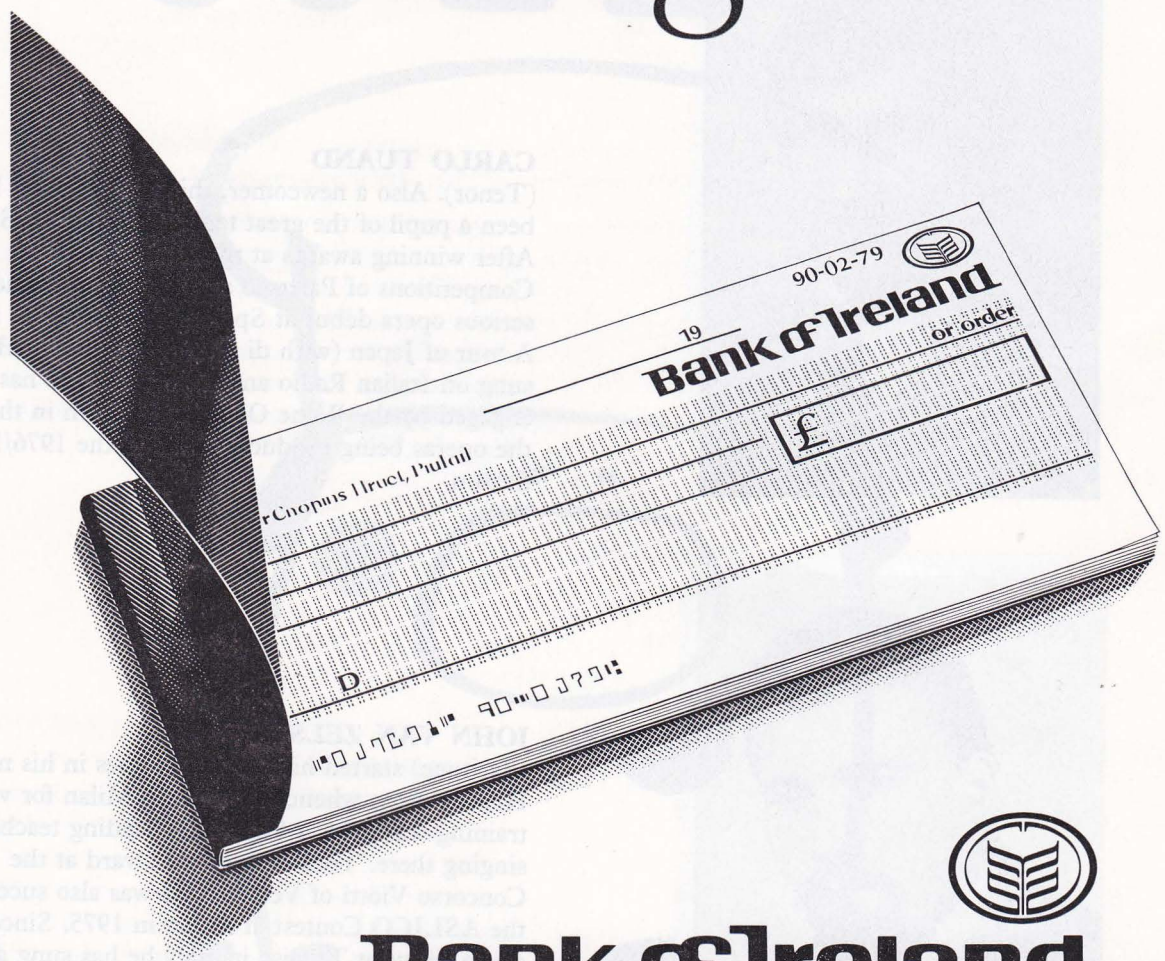
(Tenor). Also a newcomer, this young singer has been a pupil of the great tenor Giuseppe di Stefano. After winning awards at the International Competitions of Palermo and Spoleto, he made his serious opera début at Spoleto in *La Bohème* in 1975. A tour of Japan (with di Stefano) followed. He has sung on Italian Radio and Television and has been engaged by the Rome Opera to perform in three of the operas being produced there in the 1976/1977 Season.



JOHN VAN ZELST

(Baritone) started his musical studies in his native Holland from whence he went to Milan for voice training with Maria Carbone, a leading teacher of singing there. Took the second award at the Concorso Viotti of Vercelli and was also successful at the ASLICO Contest at Milan in 1975. Since his opera début at Treviso in Italy he has sung at the Piccola Scala, the Teatro Donizetti of Bergamo and the Teatro Massimo of Palermo. He has recently sung the title-role in "*The Barber of Seville*" (which he sings in Dublin) at the Gran Liceo Opera House, Barcelona.

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PRODUCTIONS

1941—1977

W—Winter Season

S—Spring Season

ADRIANA LECOUVREUR

Francesca Cilea · (1866–1950)
1967—S.

AÏDA

Giuseppe Verdi · (1813–1901)
1942—W; 1943—W; 1945—S; 1947—S; 1948—S;
1950—S; 1954—W; 1957—S; 1958—S; 1961—S;
1963—S; 1967—S; 1971—S; 1976—S.

L'AMICO FRITZ

Pietro Mascagni · (1863–1945)
1952—W.

ANDREA CHÉNIER

Umberto Giordano · (1867–1948)
1957—S; 1959—S; 1964—S; 1970—S; 1976—S.

AVE MARIA

Salvatore Allegra
1959—S.

UN BALLO IN MASCHERA

G. Verdi · (1813–1901)
1949—S; 1950—S; 1955—S; 1956—S; 1958—S;
1963—S; 1966—W; 1975—S; 1977—S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini · (1792–1868)
1942—W; 1951—S; 1952—W; 1953—S; 1957—S;
1959—S; 1960—S; 1965—S; 1968—W; 1971—W;
1977—S.

THE BARTERED BRIDE

Bedrich Smetana · (1824–1884)
1953—W; 1971—W; 1976—W.

LA BOHÈME

Giacomo Puccini · (1858–1924)
1941—S; 1942—W; 1943—S; 1944—W; 1945—W;
1947—S; 1948—W; 1950—S; 1951—S; 1952—S;
1953—S; 1953—W; 1954—W; 1955—W; 1956—S;
1957—W; 1958—W; 1960—W; 1962—S; 1964—S;
1965—W; 1967—S; 1970—S; 1973—S; 1976—S.

THE BOHEMIAN GIRL

Michael W. Balfe · (1808–1870)
1943—W.

CARMEN

Georges Bizet · (1843–1895)
1941—W; 1943—S; 1944—W; 1946—W; 1947—S;
1948—W; 1950—S; 1951—W; 1952—W; 1953—W;
1954—W; 1956—W; 1959—W; 1961—W; 1963—W;
1965—W; 1967—W; 1970—W; 1973—W.

CAVALLERIA RUSTICANA

P. Mascagni · (1863–1945)
1941—W; 1942—S; 1950—W; 1955—W; 1959—S;
1960—W; 1973—S.

CECILIA

Licinio Refice · (1884–1954)
1954—S.

LA CENERENTOLA

G. A. Rossini · (1792–1868)
1972—S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart · (1756–1791)
1950—S; 1961—W.

DON CARLOS

G. Verdi · (1813–1901)
1950—W; 1965—S; 1967—S; 1973—W.

DON GIOVANNI

W. A. Mozart · (1756–1791)
1943—S; 1944—W; 1947—S; 1950—S; 1953—W;
1955—S; 1958—S; 1962—W; 1965—W; 1968—W;
1975—W.

DON PASQUALE

Gaetano Donizetti · (1797–1848)
1952—S; 1957—S; 1959—S; 1961—S; 1966—S;
1969—S; 1975—S.

I PURITANI

Vincenzo Bellini
1975—S.

L'ELISIR D'AMORE

G. Donizetti · (1797–1848)
1958—S; 1969—S; 1971—S; 1976—S.

ERNANI

G. Verdi · (1813–1901)
1965—S.

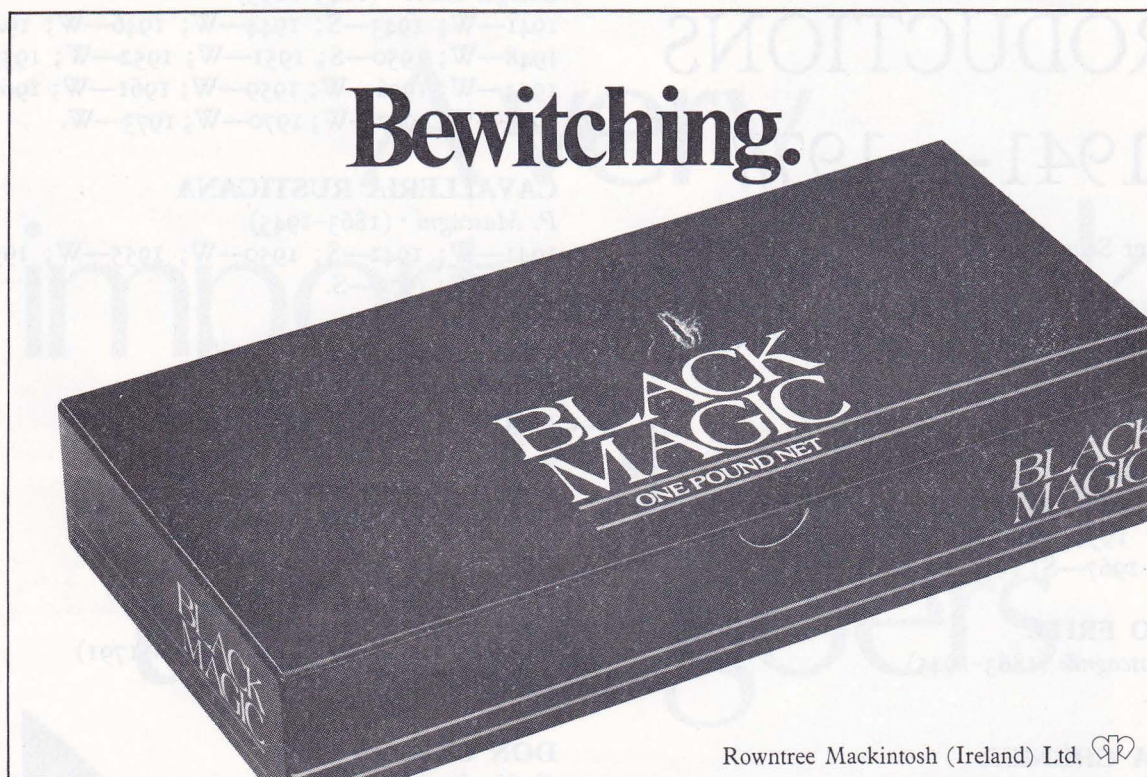
EUGENE ONEGIN


Peter I. Tchaikowsky · (1840–1893)
1969—W; 1976—W.

FALSTAFF

G. Verdi · (1813–1901)
1960—S; 1973—S; 1977—S.

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FAUST*Charles F. Gounod* · (1818-1893)1941—S; 1941—W; 1943—S; 1944—S; 1945—W;
1946—W; 1948—S; 1949—S; 1950—W; 1951—W;
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;
1965—W; 1972—W; 1976—W.**LA FAVORITA***G. Donizetti* · (1797-1848)

1942—W; 1968—S; 1974—S.

FEDORA*Umberto Giordano* · (1867-1948)

1959—W.

FIDELIO*Ludwig van Beethoven* · (1770-1827)

1954—W; 1970—W.

DIE FLEDERMAUS*Johann Strauss* · (1825-1899)

1962—W; 1963—W; 1969—W.

THE FLYING DUTCHMAN*Richard Wagner* · (1813-1883)

1946—S; 1964—W.

LA FORZA DEL DESTINO*G. Verdi* · (1813-1901)

1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI*G. Puccini* · (1858-1924)

1962—S.

LA GIOCONDA*Amilcare Ponchielli* · (1834-1886)

1944—W; 1945—S.

HANSEL AND GRETEL*Engelbert Humperdinck* · (1854-1921)

1943—W; 1944—S; 1949—W; 1954—W.

TALES OF HOFFMAN*Jacques Offenbach* · (1819-1880)

1945—S; 1945—W; 1957—W; 1970—W; 1975—W.

IDOMENEO*W. A. Mozart* · (1756-1791)

1956—W.

JENUFA*L. Janacek* · (1854-1928)

1973—W.

LOHENGRIN*R. Wagner* · (1813-1883)

1971—W.

LUCIA DE LAMMERMOOR*G. Donizetti* · (1797-1848)1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
1965—S; 1967—S; 1971—S; 1974—S.**MACBETH***G. Verdi* · (1813-1901)

1963—S.

MADAME BUTTERFLY*G. Puccini* · (1858-1924)1942—S; 1943—S; 1944—S; 1945—S; 1945—W;
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;
1953—S; 1954—S; 1955—W; 1956—S; 1958—W;
1961—W; 1966—S; 1967—S; 1969—S; 1971—S;
1974—S; 1977—S.**MANON***Jules Massenet* · (1842-1912)

1952—S; 1956—S; 1962—W; 1969—W.

MANON LESCAUT*G. Puccini* · (1858-1924)

1958—S; 1961—S; 1972—S; 1977—S.

THE MARRIAGE OF FIGARO*W. A. Mozart* · (1756-1791)1942—S; 1942—W; 1943—W; 1948—W; 1953—S;
1957—W; 1959—W; 1963—W; 1973—S.**IL MATRIMONIO SEGRETO***Domenico Cimarosa* · (1749-1801)

1961—S.

MEDICO SUO MALGRADO*S. Allegri*

1962—S.

MESSIAH*George F. Handel* · (1685-1759)

1959—W.

MIGNON*Ambroise Thomas* · (1811-1896)

1966—W; 1967—W; 1975—W.

MUSIC HATH MISCHIEF*Gerard Victory*

1968—W.

NABUCCO*G. Verdi* · (1813-1901)

1962—S; 1964—S; 1969—S; 1972—S; 1977—S.



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NORMA*Vincenzo Bellini* · (1802-1835)

1955—S; 1961—S.

ORFEO ed EURIDICE*Christoph W. Gluck* · (1714-1787)

1960—W.

OTELLO*G. Verdi* · (1813-1901)

1946—S; 1946—W; 1959—S; 1964—S; 1976—S.

I PAGLIACCI*Ruggiero Leoncavallo* · (1858-1924)1941—W; 1942—S; 1950—W; 1955—W; 1956—S;
1960—W; 1968—W; 1973—S.**LES PÊCHEURS DE PERLES***G. Bizet* · (1843-1895)

1964—W.

PELLÉAS ET MÉLISANDE*Claude Debussy* · (1862-1918)

1948—S.

QUEEN OF SPADES*P. I. Tchaikowsky* · (1840-1893)

1972—W.

RIGOLETTO*G. Verdi* · (1813-1901)1941—W; 1944—W; 1945—W; 1947—S; 1948—S;
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;
1963—S; 1965—S; 1966—S; 1968—S; 1970—S;
1974—S.**ROMÉO ET JULIETTE***C. Gounod* · (1818-1893)

1945—S.

DER ROSENKAVALIER*Richard Strauss* · (1864-1957)

1964—W; 1972—W; 1975—W.

SAMSON AND DELILAH*Camille Saint-Saens* · (1835-1921)

1942—S; 1944—S; 1947—W; 1966—W; 1974—W.

IL SEGRETO di SUSANNA*Ermanno Wolf-Ferrari* · (1876-1948)

1956—S.

IL SERAGLIO*W. A. Mozart* · (1756-1791)

1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

SIMON BOCCANEGRA*G. Verdi* · (1813-1901)

1956—W; 1974—S.

LA SONNAMBULA*V. Bellini* · (1802-1835)

1960—S; 1963—S.

SUOR ANGELICA*G. Puccini* · (1858-1924)

1962—S.

TANNHÄUSER*R. Wagner* · (1813-1883)

1943—S; 1962—W.

TOSCA*G. Puccini* · (1858-1924)1941—W; 1942—S; 1943—W; 1946—S; 1947—W;
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;
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1960—S; 1963—S; 1966—S; 1968—S; 1970—S;
1975—S.**LA TRAVIATA***G. Verdi* · (1813-1901)1941—S; 1941—W; 1942—W; 1944—S; 1946—S;
1946—W; 1947—W; 1949—S; 1950—S; 1951—S;
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;
1957—S; 1958—W; 1960—S; 1962—S; 1964—S;
1966—S; 1968—S; 1970—S; 1972—S; 1975—S.**TRISTAN UND ISOLDE***R. Wagner* · (1813-1883)

1953—S; 1963—W.

IL TROVATORE*G. Verdi* · (1813-1901)1941—S; 1942—S; 1943—S; 1944—S; 1945—W;
1946—S; 1947—W; 1948—W; 1949—W; 1950—W;
1951—W; 1952—W; 1954—S; 1956—S; 1959—W;
1962—S; 1966—S; 1969—S; 1972—S; 1975—W.**TURANDOT***G. Puccini* · (1858-1924)

1957—W; 1960—S; 1964—S; 1968—S; 1971—S.

DIE VALKÜRE*R. Wagner* · (1813-1883)

1956—W.

WERTHER*J. Massenet* · (1842-1912)

1967—W.

DER ZIGEUNERBARON*J. Strauss* · (1825-1899)

1964—W.

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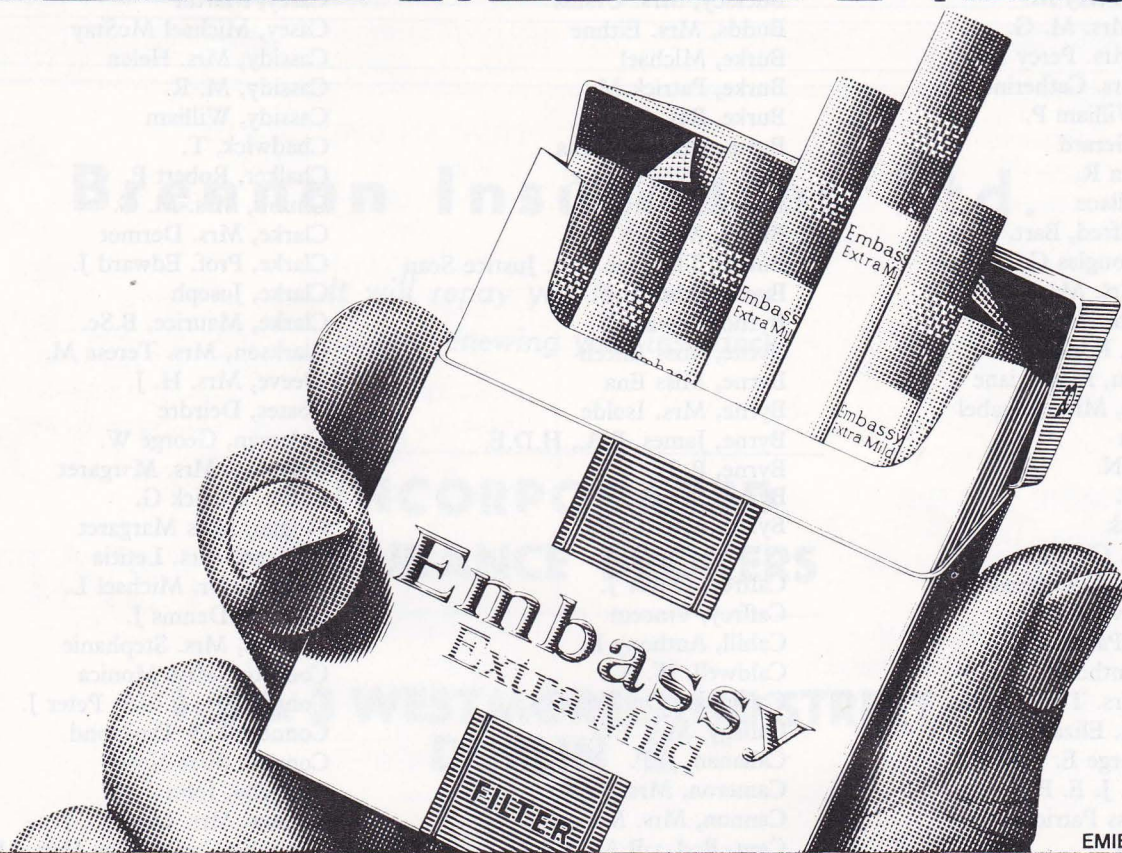
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The Dublin Grand Opera Society has suffered a great loss in the deaths of two of its prominent members, Mr. P. Diffney and Mr. T. McMahon, R.I.P. They were both former members of the Management Committee, Sponsors and Vice-Presidents.

Paddy Diffney was for many years a performing member. He served as Vice-Chairman and in that capacity he chaired the Wardrobe Committee. He was so unobtrusively helpful that it was only after his death the back-stage members realised their loss.

Tom McMahon was Joint Hon. Treasurer in the sixties, and his business acumen was of inestimable help to the Committee. He was a prime mover in the engagement of di Stefano to sing in Tosca. After his retirement, he never lost his interest in the Society, and was present at all our productions.

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